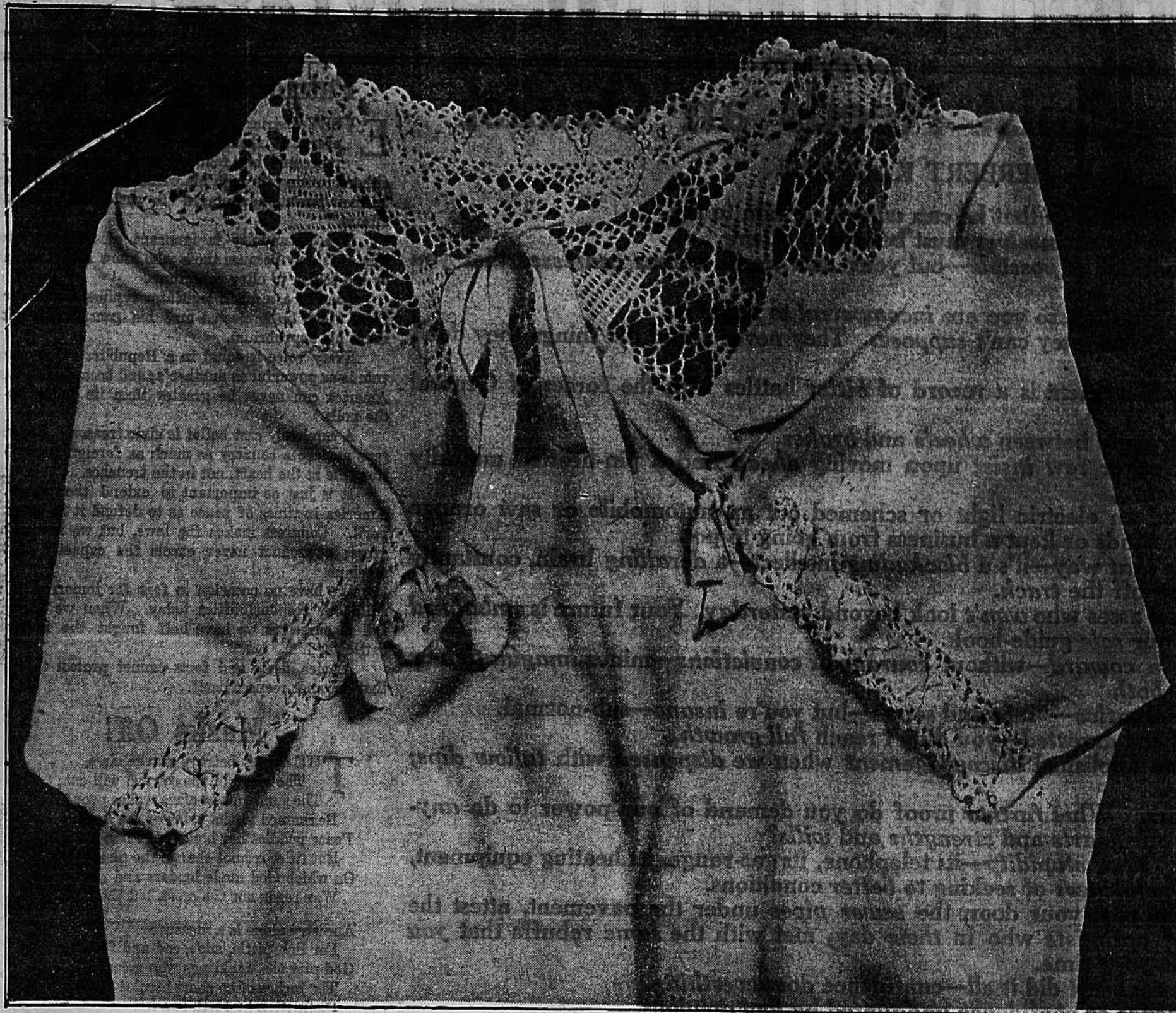


## Crochet Yoke for Nightgown or Combination Suit.



### The Home Harmonious.

### Canopied Bed for Girl's Room.

By Anita de Campi.

Directions for Mile  
a Minute for Yoke

It is always a pleasant task to plan new fittings for the young girl's bedroom, and this season a number of cunning schemes for the trimming of the bed offer themselves with the alluring assurance that they are pretty, girlish, and can be carried out at a trifling expense.

Nothing nowadays is new unless it is old fashion, and so the most old-fashioned of all beds, the canopied one, is the latest thing.

Much to be envied is the girl who can have a genuine colonial bed with tall, straight posts—slender ones, of course, with pretty chintz hangings. But equally to be admired is the girl who contrives the effect of a canopy by using a simple framework and treating it with adjustable draperies. The canopies of today are merely trimmings—they serve no other purposes than a decorative one. They are as entirely unlike the canopied bed of olden times as can be.

In the feudal days canopied beds were made almost a right to protect the occupants from the cold and drafts in rooms inadequately heated, or heated at all. The penetrating chill of the rooms necessitated the use of heavy hangings and even the preliminary precaution of passing a warming pan between the sheets before taking a cold plunge into the interior of these cumbersome contrivances.

The following quaint lines, taken from a traveler's guide, are irresistibly quotable. They are from Percy Macquoid's Anglo-Dutch dialogue book for travelers of the Elizabethan period:

"Traveler—My shee friend, is my bedde made, is it good?"

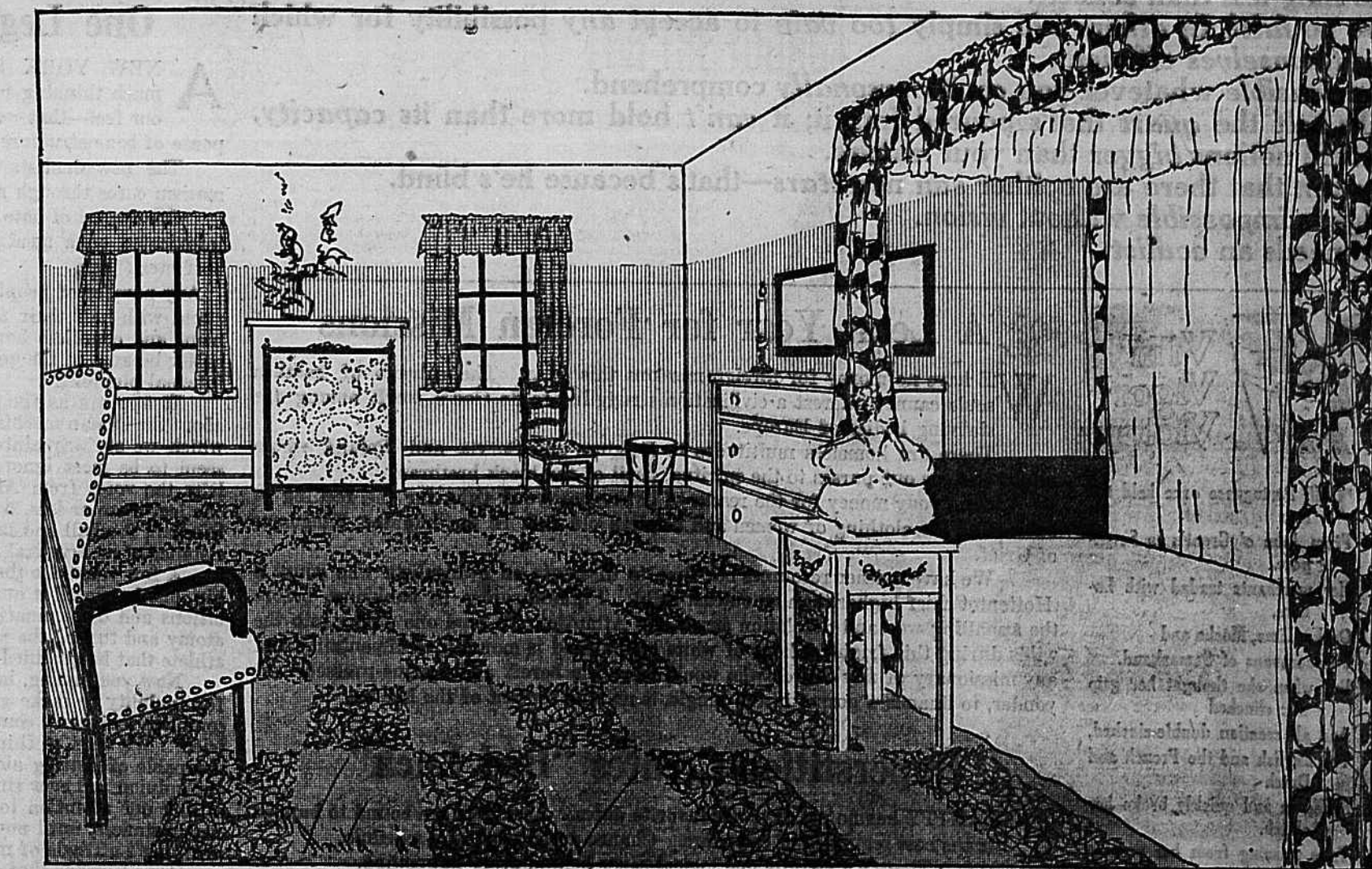
"Chamberlain—Yea, sir, it is a good feather bed; the sheets be very clean."

"Traveler—Full off my hosen and warme my bed; draw the curtains and pin them with a pinne. My shee friend, kisse me once and I shall sleep the better. I thank you, faire mayden."

The little bed in the sketch is a neatly devised arrangement. It is not a canopied bed, as might be imagined, but a bit of home carpentry—a framework made of two inch uprights, with the chintz draperies gathered upon little brass extension rods. These are easily removed so the curtains and valance may be laundered. The lining is white.

Predominating in the chintz pattern is an impressionist flower in amethyst purple, and the window valance and casement curtains that draw together are made of sundur in this solid color. The room is an attic room with dormer windows and the floor is covered all over with a fitted two tone amethyst colored carpet. Altogether, by the way, is a sort of proclamation that one owns the house lived in. It is the fashion distinctly and all objections on the score of dust are promptly responded to with "vacuum cleaner."

Throughout the room just described care has been taken to repeat all of the multicolors stamped on the chintz pattern in separate details of the room. The



lamp shade is of American beauty silk. The little bedside table is black. A bright yellow vase is placed beside a black and white striped box. A periwinkle blue cushion is thrown carelessly into the big dark oyster shell green freddie chair, an old gold screen stands before the fireplace, and a pair of tall brass candlesticks carries a touch of this color upward. The walls are simply calcimined a light gray tinged with green.

Radical was the change lately effected in a young girl's bed by the unique use of chintz. The bed was brass, one of the "continuous post" kind, and she had grown tired of this metallic show that so fascinated her at first, so she made a perfectly plain silk cover of chintz. The head and foot slipped into the cover as

neatly as a folded note in an envelope. The lower edge on the side toward the bed extended only to the mattress, while on the outside an added ruffle, extended it clear to the floor. A cover of this sort is the simplest thing in the world to make, as it does not even require the strings, buttons, or snaps of any kind.

It is the fashion now where twin beds are used to stand them close together and have one extremely wide spread to cover them both during the daytime.

New bedspreads are made of colored material with a ruffle at either side and an openwork cover on top. The openwork cover is supposed to come only to the edges of the bed top and not to hang over the sides, but the silk ruffle of the under part comes to the floor.

Shirred silk covers are much admired. They are made of chintz, rajah, or taffeta, and the shirrings are corded. The gathers run lengthwise of the bed. This outer edges that hang to the floor are left loose to form a ruffle. With these shirred covers no bolster is used. The pillowcase laid flatly down at the bed head and the cover extends up over them.

Chintz matching the wallpaper is popular for draped or canopied beds. The ruffles are often edged with taffeta ribbon, and drooping looking bows of taffeta ribbon tie the curtains together at the covered posts.

Many of the new canopy beds are made with paneled wooden tops matching the low panels at the head and foot. Really until the curtains are adjusted to them they look for all the world like long

legged tables attached to the beds. Ruffled muslin curtains are hung with rods and rings to the under "aprons" of the canopy.

Rather striking yet plain and sensible is this bed trimming for a man's room. The top quilt in rather dark silk is about six inches smaller all the way around than the top sheet. The sheet is folded up on the outside and buttoned to the corner. It is also laid over at the top edge, but of course tucked in at the foot. This leaves a six inch white linen margin turned back at the top and up at the overhanging sides. The buttons are sewed to the corner and are of silk like it. The buttonholes are worked into side hems on the sheet.

Stiff round bolsters are no longer in

use. The most popular arrangement for the pillows now is to lay them flat and either draw the long bedspread over them or to lay a breadth of contrasting material over them, tucking it in over and under them and letting the ends hang down. Whenever the bed head is so placed in the room that the morning light would strike the eyes of the sleeper the bed is made up with the head at the foot, and then two pairs of pillows are used, one pair at the head and one at the foot of the bed, and they are covered as described above. Widths of silk are often spilled across the head and foot of brass bed frames so that only a little of the brass, the top rim, perhaps, is left showing.

A ruffled spread has five little lace edged flouncies evenly ranged on the overhang-

Chintz 30, turn with chain of five.

Row 1—1 t., ch. 2, repeat 4 times, ch. 7, repeat 1 t., 2 chs. four times, ch. 3, 8 t., 7 ch., 1 t., 2 ch., 15 times, 7 ch., 1 t., 2 ch., 15 times, 7 ch., 1 t., 2 ch., 15 times, ch. 5.

Row 2—1 t., 2 ch., in center 2 ch., of 4 t. (4 times), ch. 3, 1 s. c., ch. 3, 1 t., 2 ch. (4 times), 8 ch., 1 s. c., 8 ch., 7 t., first 3 in preceding 8, 4 in ch. of 8, ch. 3, 1 t., 2 ch. (4 times), 8 ch., 1 s. c., 8 ch., 1 t., 2 ch., (4 times), ch. 5.

Row 3—Repeat row 1, except that 4 t. are added in ch. of 2 making 11 trebles. Row 4—Repeat row 2, adding 4 t. in ch. at 5. The pattern finishes with eighth row, always adding four trebles in chain of three.

In row nine divide the heavy treble with chains of seven and 1 ch. 2 t. (4 times), repeating 7 ch., 3 times and 1 t. 2 ch. (4 times), three times. These chains of seven make a pretty beading for ribbon.

For the sleeves, only the beading is used, finishing at the top in a straight line at the lower edge by turning with chains of five.

ing sides. Pillows are not used under this spread; the whole top lies perfectly level. The pillow must be put away during the daytime.

Narrow beds for girls' rooms are often used for day beds as well as night beds. The girl whose bedroom serves as a sitting room will make a lounge of her bed. She has a neutral spread on, not too light in color, and then she piles up the bed with pretty silk down filled cushions. The head and foot of the bed are equally low, and the place is placed sideways to the wall.

#### Answers to Inquiries.

E. K. L.—I cannot tell you how to put the covering on your lamp shade without knowing the size and shape of the wire frame. Many of the newest frames are shaped much like an umbrella top only that the outside edges are rounded into scallops. These are invariably covered first with an interlining of thin muslin, stretched tight to them, without fullness of any kind. The silk is then drawn snugly on over the muslin and the scalloped edges are trimmed with heavy fringe. If you have one of the old style round frames with an open top the silk must be gathered to the frame at the sides. Yes, with what you have, yellow would be a good color. Let it be amber rather than canary color. Your choice of paper is excellent.

F. J. G.—Your bedroom paper is charming. Use sunfast or taffeta for your draperies, the shade of pink like the flat wild roses in the paper.

L. P.—Which one of your questions was it that I overlooked in my reply to you? I am so sorry. I am so glad you wrote to me several weeks ago. I am glad you are pleased with the advice I gave you.